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THALAMOS

ISKRA DIMITROVA
THALAMOS
multi-media project

GALERIJA MIROSLAV KRALJEVIĆ
IPC INA-NAFTAPLIN, Šubiceva 29, ulaz iz Mariceve
Zagreb, 14. - 29. 11. 1996.

THALAMOS'

"Ljudi formuliraju svoj stav prema smrti na različite načine, ali maske i smrt su uvijek u vezi."² Dvojnici su u ove projekte uključeni odljevanjem autoričina tijela, što je čin karakterističan za izradu posmrtna maske. Još su Etruščani i kasnije Rimljani za ovu tehniku upotrebljavali vosak. Posmrtna maska služi za očuvanje pokojnikovog identiteta, ali i za zapečaćivanje njegovog odvajanja od živih.³

U projektima "*Remain*" i "*Thalamos*" dolazimo do drugog motrišta - odljevak je od živog tijela, a dvojnici su ostavljeni na (ne)milost procesu prirodnog raspadanja (vosak se topi, tijesto puca, mrvi se, truni). Tako dolazimo do sljedeće situacije:

posmrtna maska	dvojnici
odljevane po mrtvom tijelu	odljevani po živom tijelu
fizičko tijelo propada	fizičko tijelo ostaje
odljevano tijelo ostaje	odljevano tijelo propada

Očito, proces je obnut od postupka izrade posmrtna maske pa bismo umjesto na smrt mogli misliti na proces oživljavanja ili (budući da u radovima postoji određeno sučeljavanje sa smrću), na prolaženje kroz proces smrti radi regeneracije; otuda slijedi ideja inicijacije.

U ovom ciklusu od tri projekta pitanje smrti je očito.

Položaj tijela u ovom ciklusu podsjeća na trenutke smrtne agonije (karakteristične za elementarne nepogode kao što su potresi, požari, erupcije vulkana ili zrakoplovne nesreće), ali istovremeno podsjeća i na fetus u majčinoj utrobi. Budući ono nema obitelji embrija već odraslog ženskog tijela, imamo na umu staru alkemičarsku tvrdnju: "Stvamo živi samo onaj koji je rođen iz vlastite maternice.", pa proizlazi da govorimo o duhovnom, a ne o fizičkom rođenju.

Tajna soba u projektu "*Thalamos*" ima dvostruko značenje: mjesta inicijacije i mjesta metamorfoze. Posljednja soba "labirinta" u Cifte Amam, mjesto koje je "kukac" izabrao za skrovište u kojem će obaviti svoju transformaciju, jest soba u kojoj je postavljena cijela instalacija i u koju ulaze posjetitelji. Međutim, tajna soba/maternica je također i kalup od tijesta (onog u kojem je autorica bila skrivena) i predstavlja sklonište od znatiželjnih pogleda. Njenom individualnom činu u tom prostoru može biti nazočna odnosno pristupiti mu samo ona. Izvedba tajanstvene sobe (kao instalacije u prostoru ili kao objekta od tijesta) određuje umjetničko stvaranje kao čin uspostave zaštitnog pokrova prema vanjskom svijetu i kao mjesto duhovne transformacije. Kao što gusjenica odabire tajno mjesto gdje će proizvesti svileni pokrov za potrebe fizičke transformacije, tako i autorica iznalazi ovu tajnu sobu radi svoje duhovne transformacije. Proces paljenja i gašenja svjetla podsjeća nas na postojanje tjelesne smrtnosti. Međutim, te faze možemo shvatiti i kao neprekidnu izmjenu radanja i umiranja. Dugotrajnost procesa usmjerava našu pozornost na samu smrt, jer mi svjedočimo truljenju tijela/oblika i njegovoj promjeni u duhovno/svjetlost.

Smrt kao dio procesa inicijacije stoga je očita.

S druge nas strane ovaj rad podsjeća na brojne stare običaje u kojima dvojnik predstavlja zamjenu. Umjesto živog pojedinca, žrtvuje se, spaljuje lutka od žitarica - antropomorfni kruh koji se kasnije jede. Možda je time izražen podsvesni strah od smrti - dvojnik se nudi kao zamjena za čovjeka? Ako odljevanje posmrtna maske zapečaćuje odjeljivanje mrtvih od živih, prema obnutom procesu ovdje se zapečaćuje odvajanje živih od mrtvih.

Ili kao kod imitativne magije (vudu magije) voštani dvojnik se uništava kako bi se prouzročilo uništenje stvarne osobe. Možemo li u tom slučaju razmišljati o naklonosti prema smrti?

Zašto je u ovim djelima stvoren dvojnik?

Ako o dvojniku razmišljamo kao o stalnoj prisutnosti Drugog za trajanja čovjekovog života, ali i na način arhaičnog poimanja postojanja smrti ili vjere u postojanje dvojnika i poslije smrti neke osobe (prema teoriji Edgara Morena) onda su projekti "*Thalamos*" i "*Remain*" pokušaji ubijanja dvojnika koji biva rastopljen/razgrađen. Posrijedi je negacija dvojnika ili negacija postojanja smrti. Dvojnik nije zamijenjen jedino u projektu "*Androgin*". Smrt je andeo čuvar i zao duh istovremeno.⁴

Za vrijeme umjetničkog rada/projekta autoričin odnos prema radu izričito je specifičan - ona se s radom potpuno stapa, identificira, žrtvuje se da bi se djelo moglo "roditi" - proces koji podsjeća na žensku funkciju rađanja.⁵

Jedan je alkemičar rekao da je (umjetnička) praksa neodvojiva od teorije (duhovnog) te umjetnost nije niti u podređenom niti u nadređenom položaju. Zapravo, postoji odnos dubokog prožimanja stvarnog života autorice, njezinog duhovnog svijeta i njezinog umjetničkog djelovanja.

Smrt se pojavljuje kao jedan od elemenata u interpretaciji stava umjetnost - pitanje života i smrti.

Iskra Dimitrova

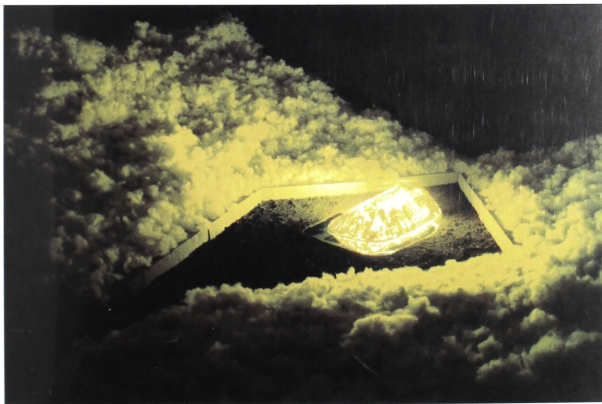
⁵ Mikenske kriptе primjer su opće geografije zemlje mrtvih. Prvo je prolaz koji vodi dolje (dromos), zatim uzak otvor (stomion, odnosno "usta") te potom visoka, široka grobnica (thalamos, odnosno "nevjestina soba"). Grobnica je svojevrsna matemica u zemlji u koju se mrtva osoba unosi kako bi čekala preporod.

⁶ Oto Bihalji Merin, *Veličanstvene maske*

⁷ ibid

⁸ "...primitivni ljudi smrt poimaju kao dobitak (jer donosi besmrtnost) i kao gubitak (jer uzrokuje mentalni šok). Nista nije kontradiktornije od emocija i osjećaja koje izaziva smrt." Edgar Moren

"Žena funkcionira (stvara) slično načinu na koji se stvara dijete u njenom organizmu. Ona prikuplja potrebne elemente (materijal), smješta ih u zatvoren prostor i uz pomoć aktivnih elemenata (valre, sunčeve topline, sila ugrađenih u materijalu) započinje proces polakog restrukturiranja - usavršavanja koje traje točno određeno vrijeme. Tako se u ženi stvara dijete, ali ona po istim načelima gaji biljke i kuha hranu, naročito onu koja se priprema u dužem vremenskom periodu." Nikos Causidis



"Lapis", 1995, Muzejsuvremeneumjetnosti, Skopje, vuna, zemlja, pčelinjivosak, svjetlo, glas, 6x10x1,8m

"Lapis", 1995, Museum of Contemporary Art, Skopje, wool, earth, beewax, light, voice, 6x10x1,8m

THALAMOS'

"People formulate their attitude to death in various ways, but the masks and death are always in association."² In these projects the creation of the double is included by casting the author's body, an act characteristic for death mask creation. Since Etruscians and the Romans afterwards, this technique has been practiced by using wax. The mask of the dead serves for preserving his identity, but also for sealing his separation from the living.³

In the projects "*Remain*" and "*Thalamos*" we arrive to another point - the cast is of a living body and the doubles are left to the (un)grace of the natural decay processes (the wax is melting, the dough crushes, crumbles, moulders). Consequently, we have reached this situation:

death masks	doubles
casted of dead body	casted of alive body
the physical body decays	the physical body remains
the casted body remains	the casted body decays

Obviously, this is an inverse process of the creation of death masks, so maybe, instead of the death we could think about the reviving process or (because there is a certain facing of death in these works) passing through the process of death for the sake of regeneration, thus we come to the idea of initiation.

The death issue is evident in this cycle of three projects.

The body's position in this cycle reminds of the one at the moment of death's agony (characteristic for elementary accidents such as earthquakes, fire, lava or plane accidents), but at the same time of the foetus in the mother's womb. Although it is not an embryo form but the one of a grown up female body, we have in mind the old alchemist idea: "Really lives only the one who is born of his own womb.", so we are talking about the spiritual, not physical birth.

The secret room in the project "*Thalamos*" has double meaning, as a place of initiation and a place of metamorphosis. The last room in the "labyrinth" of Cifte Amam is the place the "beetle" has chosen to hide itself in order to make its transformation - the room where the installation takes place and the visitors enter. However, the secret room/womb is the cast of dough as well, where the author was hidden - a shelter from the curious eyes. Her individual act in this "room" could be attended/entered only by herself. The creation of the mysterious room (as an installation in the space or as the dough object) determine the creative act as an act of protective cover (towards the outside world) and as a place of spiritual transformation, too. As the caterpillar chooses a secret place to make its silk cover due to the need of physical transformation, so does the author find this secret room for the sake of the spiritual transformation. The process of lightning and extinguishing the light directs to the reminding of the existence of death - flesh, a view towards death, because we are witnesses of the body's/form's decay and its replacement by the spiritual/light. But, the phases could be understood as alternative change of birth and death.

The death as a part of the process of initiation is therefore evident.

At the other hand, this act reminds us of the frequent act of the old customs - the double means substitute (instead of a living individual, a dull of plants is sacrificed - put on fire; antropomorphic breads that are eaten afterwards)? Perhaps this means an unconscious fear of death - the double is offered as a substitution of man? If the casting of the death mask seals the separation of the dead from the living, according to the inverse process - the separation of the dead is sealed here.

Or, as in the imitative magic (voodoo magic), the wax double is destroyed in order to cause destruction of the real individual. Could we think about the tendency towards death in this case?

Why is the double created in these works?

If we think about the double as a continuous presence while a man lives, an archaic opinion of the existence of the death or believing in the existence of the double after the death of a person (according to the theory of the double by Edgar Moren), then, in the projects "*Thalamos*" and "*Remain*" there are attempts for murdering the double (the double is melting/decomposed). This leads to the negation of the double or negation of the existence of the death. The double is not changed solely in the project "*Androgyne*". The death is a guardian angel and an evil spirit in

the same time. ⁴

There is a very specific relation of the author to her work while the artwork/project is created - situation of entire melting with the work, identifying, selfdying in order the work to be "born", a process that reminds of the female action of birth giving.⁵

An alchemists said that the (art) practice was undivideable from the theory (spiritual); the art is neither in inferior, nor in superior position. Actually, there is a relation of deep interaction with the real life of the author, her spiritual world and her artwork.

The death appears as an element in the interpretation of the art as a question of death and life.

Iskra Dimitrova

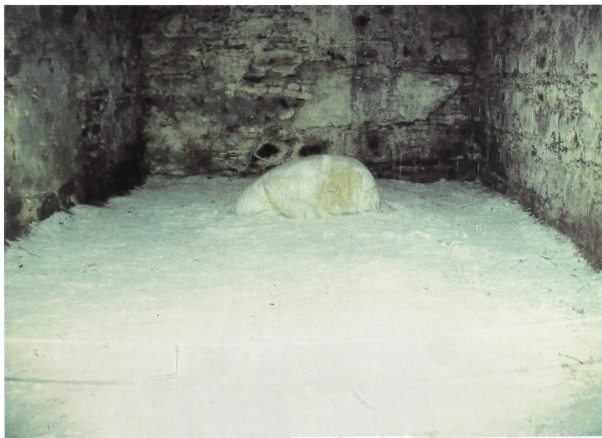
¹ Micena's crypts are an example of the general geography of the land of dead. There is at first a transit which leads down (dromos), a narrow aperture (stomion, "mouth"), and a high, wide, grave room (thalamos, "the bride room"). The grave room is a kind of womb into the earth, where the dead person enters in order to wait for the rebirth.

² Oto Bihalji Merin, *The Great Masks*

³ ibid.

⁴ "...the primitive people felt the death as benefit (because it brings immortality) and as a loss (because it causes mental shock). Nothing is more contradictory than the emotions and feelings which the death releases." Edgar Moren

⁵ "The woman works (creates) in a way similar to the creating of a child in her organism. She collects the needed elements (materials), places them in closed space and with the influence of the active elements (fire, sun, heat, forces incorporated into the material), places them into the process of slow restructuring - perfecting that lasts for a precisely determined time. This how the child is created in a woman, but she raises plants or cooks food (especially the one that is ready after a longer period of time) by the same principle." Nikos Causidis



"Thalamos I", 1996, Cifte amam, Skopje, tjesto, svjetlo, brasno, vuna, glas, 6 x 4 x 8 m

"Thalamos I", 1996, Cifte Amam, Skopje, dough, light, flour, wool, voice, 6 x 4 x 8 m



"Thalamos III", 1996, Rochdale Gallery, Manchester, tijesto, svjetlo, brašno, vuna, glas, kutija - 5 x 3 x 2.5 m

"Thalamos III", 1996, Rochdale Gallery, Manchester, dough, light, flour, wool, voice, box - 5 x 3 x 2.5 m

Projekt "THALAMOS" uključuje nekoliko dimenzija/medija: instalaciju, procesnu umjetnost, svjetlo, zvuk/glas, miris. Materijali: tijesto, svjetlo, vuna, brašno, zvuk.

Okosnica projekta je otisak autoričinog tijela u tijestu. Otisak se nalazi na podu, okružen brašnom. U njemu je smješten svjetlosni mehanizam koji ponavlja u trajanju od jedne minute, ciklus: počinje tamom, svjetlost postupno jača, ostaje trideset sekundi u najvećem intenzitetu, potom polako blijedi: sve je popraćeno autoričinim glasom.

Projekt je u svom drugom vidu prirodni proces propadanja tijesta (pucanje, mrvljenje, drobljenje). Predmet od tijesta naposljetku se pretvara u rasvjetljenu vunenu polku.

Project "THALAMOS" involves several dimensions/mediums: installation, process art, light, sound/voice, odor. Materials: dough, light, wool, flour, sound.

The project mainly consists of dough print (of the body of the author). A light mechanism is placed inside it. It is on the floor, circled by flour. It is repeatable one minute cycle - one enters the darkness, the light is slowly intensifying, remains 30 seconds at the highest peak and then slowly fades out; this is accompanied by the voice of the author.

However, the project is in another process as well, natural process of dough decay (crushing, mouldering, crumbling). The dough object metamorphoses into a woolen light at the end.

ŽIVOTOPIS

Rođena u Skopju 1965. godine. Diplomirala na Filozofskom fakultetu 1987. Diplomirala na Likovnoj akademiji u Skopju 1990. godine.

ArtsLink rezidencijalni program Madison, SAD, 1993. godine.

Multimedijski projekti, video art i instalacije.

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SAMOSTALNE IZLOŽBE (multimedijski projekti)

1996.

- Zagreb, Hrvatska, "Thalamos", Galerija "Miroslav Kraljević"

- Manchester, Engleska, "Thalamos III", Rochdale Gallery (s Margita Titlova, Republika Češka i Pat Hoffie, Australija)

- Vrsac, Jugoslavija, "Thalamos II", Galerija "Apoteka na stepenicama" na izložbi "Udisaj-izdisaj"

1994.

- Skopje, Makedonija, "Zdjela od mjedi...", Omladinski kulturni centar

1993.

- Madison, SAD, "Majka pauk", Old Firehouse Gallery

- Skopje, Makedonija, "Žensko - nered...", Umjetnička galerija "Skopje"

1992.

- Skopje, Makedonija, Kursumli An

1991.

- Skopje, Makedonija, "Saransaka", Tvrđava Kale

SKUPNE IZLOŽBE (izbor)

1996.

- Maribor, "Thalamos", Umjetnička galerija 5, Internacionalni trijenale ekologija i umjetnost "Natura mortua"

- Skopje, "Androgin", Cifte amam u "Liquor Amni", izložba pet makedonskih i pet umjetnika iz SAD-a

- Skopje, "Thalamos I", Cifte amam na izložbi "Cifte amam I"

1995.

- Skopje, Kumanovo, "Labyrinth", "Ikona na srebru", CD ROM projekt devet makedonskih autora na kompakt disku - Druga godišnja izložba Soros centra za suvremenu umjetnost, Skopje

- Budimpešta, "Expedition/Exhibition" - projekcija videozapisa performancea, Artpool, sa: Marina Abramovic, Vito Acconci, Laurie Anderson, Joseph Beuys, John Cage, Alan Kaprow, Yves Klein, Bruce Nauman, Yoko Ono, Nam June Paik, Cindy Sherman

- Skopje, "Lapis", Muzej suvremene umjetnosti, izložba "9 1/2, Nova makedonska umjetnost"

- Skopje, "Oltar - otvor" Cifte amam na izložbi "Cifte amam I"

1994.

- Skopje, "Magna Mater Deorum", izložba "Image Box", Prva godišnja izložba Soros centra za suvremenu umjetnost, Skopje

- Solija, "Furious savage...", međunarodni festival "Art as ritual, ritual as art" sa: Derec Jerman, Nedko Solakov, L'cezar Bojadziev

1993.

- Skopje, Muzej suvremene umjetnosti, Bijenale mladih umjetnika

BIOGRAPHY

Born in Skopje 1965. Graduated from the Skopje Faculty of Philosophy 1987. Graduated from the Faculty of Fine Arts in Skopje 1990. 1993. ArtsLink residency program in Madison, USA. Multi media projects, video art and installations.

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SOLO EXHIBITIONS (multi media projects)

1996.

- Zagreb, Croatia, "Thalamos", Gallery "Miroslav Kraljević"

- Manchester, England, "Thalamos III", Rochdale Gallery (with Margita Titlova, Czech Republic i Pat Hoffie, Australia)

- Vrsac, Yugoslavia, "Thalamos II", Gallery "Apoteka na stepenicama" at the exhibition "Inhalas - Exhalas"

1994.

- Skopje, Macedonia, "Brazen bowl...", Youth Cultural Centre

1993.

- Madison, USA, "Spider Mother", Old Firehouse Gallery

- Skopje, Macedonia, "Female - disorder...", Art Gallery "Skopje"

1992.

- Skopje, Macedonia, Kursumli An

1991.

- Skopje, Macedonia, "Saransaka", fortress Kale

GROUP EXHIBITIONS (selection):

1996.

- Maribor, "Thalamos", Gallery of Fine Art, 5th International Triennial The Ecology and the Arts "Natura Mortua"

- Skopje, "Androgyne", Cifte Amam at "Liquor Amni", exhibition of five Macedonian and five artists from USA

- Skopje, "Thalamos I", Cifte Amam at the exhibition "Cifte Amam I"

1995.

- Skopje, Kumanovo, "Labyrinth", at "Icon on Silver", CD ROM project of nine Macedonian authors on compact disc for Second Annual Exhibition of Soros Centre for Contemporary Art - Skopje

- Budimpešta, "Expedition-Exhibition" - screening of performance videos, Artpool, with: Marina Abramovic, Vito Acconci, Laurie Anderson, Joseph Beuys, John Cage, Alan Kaprow, Yves Klein, Bruce Nauman, Yoko Ono, Nam June Paik, Cindy Sherman

- Skopje, "Lapis", Museum of Contemporary Art, at "9 1/2, New Macedonian Art"

- Skopje, "Altar - aperture" Cifte Amam at the exhibition "Cifte Amam I"

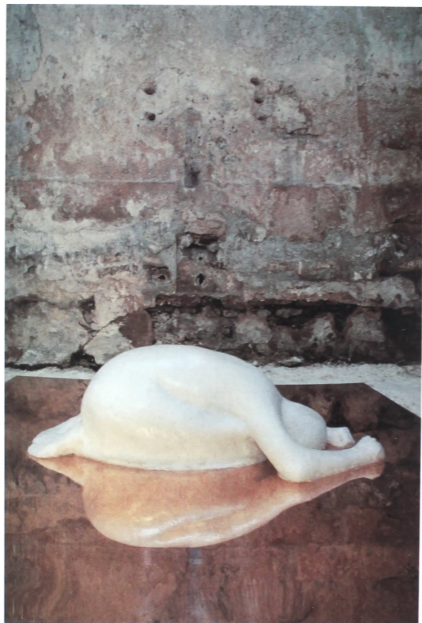
1994.

- Skopje, "Magna Mater Deorum", at "Image Box", First annual exhibition of the Soros Centre for Contemporary Art, Skopje

- Solija, "Furious savage...", at the International Festival "Art as ritual, ritual as art" with: Derec Jerman, Nedko Solakov, L'cezar Bojadziev

1993.

- Skopje, Museum of Contemporary Art, at the Biennial of Young Artists



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Organizaciju izložbe pomogli su:
Ministarstvo kulture Republike Hrvatske, Ministarstvo kulture Republike Makedonije,
Avioimpeks Skopje, "Landam" trade.



ZAGREBAČKI POSREDOVAČKI KLASA...
zagreb, nova cesta 93

Zahvaljujemo se Sanji Mesić i Mirjani Popović.

IZLOŽBU OMOGUĆILI: INA Industrija nafte, d.d. Zagreb i Galerija "MIROSLAV KRAJČEVIĆ" HKUD-a INA Nattaplin ZA LADAVAC A i Lari Derek. UREDNIK KATALOGA: Mijo Ivurek. PROJEKT: Iskra Dimitrova. POMOCNIK PROJEKTA: Aleksandar Milev. PRIJEVOD: Mjelena Pandlovska. DIZAJNIZITIM: Boban Dunc, Bob Raymond (str. 6). VODITELJ GALERIJE: Branko Frankovski. "ARTJET" GALERIJE: Darko Schneider, predsjednik, Manna Barčević, Josip Depolo, Zelimir Koščević, Mirko Kovarčević, Lepka Ljilj, Zlatan Vikić. REALIZACIJA: SP Marketing. NAKLADA: 400 primjeraka.

